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ANCIENT * POTTERY

FROM THE

ANCIENT * PAGAN * TOMBS

AND

CHRISTIAN * CEMETERIES

IN THE

ISLANDS OF MALTA

BY

Dr. A. A. CARUANA

Late Director of Education and Librarian.

Printed by Order of His Excellency the Governor.

(Copy-right Edition)

MALTA,

GOVERNMENT PRINTING OFFICE,

1899.

[Price 4s.]

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ANCIENT POTTERY FOUND IN THE PAGAN TOMBS

IN THE

ISLANDS OF MALTA.

I.

General Notice.

1. The object of this Monograph is a simple illustration and a brief description of the principal forms of ancient clay wares, masks, sarcophagi, lamps, tiles, and other articles of glass found in the ancient pagan tombs in Malta and preserved in the Museum of the Public Library and in several private Collections in the island.

Most of the considerable relics of pottery, statues, inscriptions and coins in the Museum of the Public Library, had been the property of the Comm. fra Giovanni Francesco Abela, born of the nobles Mario Abela and Bernarda *née* Vella Xara in 1582 (1), author of the "Descrittione delle isole di Malta" in the year 1628.

To Abela's learning, sound criterion, industry and perseverance, amply attested to by Kircher, Gualtieri, Carrera, Paruta and other contemporaries, owes its origin the Museum of our local Antiquities.

Count Ciantar, describing the Museum of local Antiquities of Comm. Abela, states that it was "una galleria opulentissima di statue, bassi rilievi, iscrizioni greche e latine: vasi sepolcrali, lucerne, lagrimatoi di creta e di vetro, frammenti di mummie, vasi di terra etrusca, medaglie e medaglioni, mettevano da per tutto reliquie di antichità attaccate a' muri del suo casino."

Bulifon, Borguet, Gujot, Maffei, Gori, Lupi and Allegranza saw the relics in that "opulentissima galleria."

The site of Abela's Museum of Antiquities, which he had called "Gabinetto San Giacomo", as he was a Member of the Langue of Castile of the Order of St. John, was in his Villa on the promontory of Kortin, as marked by Marquis Carl' Antonio Barbaro on a map accompanying the description of some ancient edifices met with at the Marsa in 1768.

In the year 1637, Abela bequeathed his Villa and Gabinetto of local Antiquities to the Jesuit Fathers, then holding a College in Valletta.

After his death at the age of 73 years in 1655, the Jesuits had removed their summer residence and Gabinetto S. Giacomo to the Villa of Bailiff fra Francesco de Sousa nephew of the Gr. M. fra Antonio Manoel de Vilhena, at Ghayn-Dwieli in the French creek. It was there that a first real plunder of the Cabinet of Antiquities was committed by French Knights, as believed, who pillaged the place at night time.

After the suppression of the Jesuits in Naples and Malta, all their movable and immovable property in our islands was by Pope Gregory XIII settled upon the Order of St. John. A second spoliation of the articles of pottery, bronze statues, gold and silver medals, and other objects, to which reference is made in over fifty four places in the "Descrittione delle isole di Malta", then occurred and on such a vast scale that Canon

(1) Conte Ciantar, *Malta Illustrata*, Ristretto della Vita del Comm. Abela.

Gio. Francesco Agius Sultana, who had seen the Gabinetto S. Giacomo on former occasions and to whose care as Librarian passed the articles saved, wrote: "oggi ne rimane sì poca quantità, che se potesse tal Galleria rivedere l'Abela, ne piangerebbe."

This may well account for the missing of numerous objects recorded by Comm. Abela, Count Ciantar, Marquis Barbaro, Mons. Bres and Canon Agius Sultana.

2. Like those of Egypt, Assyria, Etruria, Greece, and Rome, these articles ranged round corpses and cinerary urns, or leaning against the walls, and often piled up at the corners, formed the furniture of our ancient tombs, as illustrated in the work "on the Ancient Pagan Tombs of Malta", of which this Monograph is a sequel.

It is to this condition that these ancient wares owe their general good state of preservation, though they are often found crushed into fragments by the weight of superincumbent earth and soil.

These several vases were employed to hold the provision of food left in the tombs, the lustral water at the entrance, and the perfumes poured on the corpse in the act of burial or cremation, together with the *obolos* in the jaws of the dead for the *naulos* or fare to be paid to Charon in Hades.

The favourite vases and articles of use and wear of the deceased were, also, often collocated in the tomb.

Together with an array of perfect jars, are ordinarily found lying in the tombs the fragments of other vases, which had been employed in the *nekrodeipnon* or ritual ceremonies of the burial and at the funereal banquet, and which were broken after use.

3. The study of ancient pottery has grown into a very important branch of Archæology, and has engaged the attention of many eminent scientists.

The great number of clay-ware, of glass and of metal sepulchral vases; the great variety in their general forms and characters; the stamps, seals and inscriptions impressed or engraved upon them; and the scenes painted upon the polished and glazed wares, have thrown an important light upon palæography, philology, mythology, history, and general literature, showing the gradual strides of early civilization in ancient countries.

To the art of manufacturing earthenware exercised by the *figulus* or potter was given the appellation of *ars figulina* or *plastica*; and the archaeological branch dealing with the subject is called *Ceramic*.

The Greek word *plastēs*, which passed into Latin, originally signified moulding in soft material as wax, clay, etc., and gradually remained applied to modelling in clay.

The Greek *keramion*, which corresponds to the Latin *testa*, originally meant a large cask employed in the transport of wine, ice, dried fruits, salted flesh and fish, and shells of the pearl-oysters.

4. The most common articles recovered from the Maltese tombs are earthen and glass wares and paving tiles, of which considerable remains have been lately discovered in the ancient capital of Malta, and other localities.

The universal diffusion of clay, its viscous and plastic nature when wet with water, allowing the paste to be easily modelled and moulded into a great variety of forms, its indestructible tenacity when kiln-baked, rendered clay the fittest material for the fabric of kitchen-crockery and all domestic wares, and also for building purposes.

The making of sun-dried bricks in the form of plinths, as a building material, seems to have preceded that of manufacturing baked-clay bricks and wares. Sun-dried bricks were continued to be used a long time after the discovery of the potter's furnace in Assyria, in Egypt and in other Eastern countries where rains fall very rarely.

Sun-dried clay was, also, employed by the sculptor and decorator in Greece and Rome, as it is at present, in modelling statues, busts, and decorations, to enable them to elaborate their conceptions and execute their work in wood, in stone, in marble, and in metals.

In the islands of Malta no remains of crude-clay buildings have ever been met with. Judging from the great antiquity of our many megalithic remains, it appears that stone has always been our building material.

5. The baking of clay-bricks and ware is one of the earliest inventions, with which the Egyptians have been credited by some writers.

Scriptural evidence, however, in ch. XI of the book of Genesis, clearly demonstrates that the descendants of Noah had made use of baked bricks in the building of Babel before their dispersion, and that art was most probably known long before the days of Noah himself.

The industry of baking earthenware must have had its commencement with the origin of society, and its improvement with the dawn of civilization.

Ceramic having thus early become known as an art, the potter's industry became a necessity in every community and place, and so it did in the islands of Malta, where clay is found in abundance.

The most common varieties of clay in our islands are yellow, or gray, or dull bluish colour in shades, according to the quantity of oxide of iron with which they are imbued. These clays possess different powers of resistance to the action of fire, and produce whitish, or ashy, or reddish ware when baked.

An extensive brick-field of local fabric was discovered in Xaghret-Medewiet, near the Phœnician ruins at Marsascirocco, in 1883. A considerable residue of fragmented bricks and tiles, several gutters, and the remains of three large furnaces, large bins for triturating the lumps of clay and sifting the finer particles, for dissolving in water the harder crumps, and mixing the solution with the sifted portion, for kneading intimately the mixture by feet pressure into a viscous paste of doughy consistency, are still observable in the place.

Several autonomous coins collected from that field seem to hint that it was a Greek factory of earthenware.

One of the edifices, the foundations of which were discovered at the foot of the promontory of Kortin in the inner Marsa, in 1768, and described by the Marquis Carl' Antonio Barbaro (1), was very likely another manufactory of pottery, as it is indicated by the large quantity of *diotæ* and *amphoræ* bearing Greek marks, then found in the place.

Besides Greek autonomous coins of Malta, others of the Roman Emperors Antoninus Pius, Lucius Verus, M. Aurelius, Commodus, the two Gordians, Claudius Gothicus, Aurelius, Diocletian, and Maxentius, and of the Bisantine Emperors Justinian Tiberius, Constantine, Mauritius, Plocas, Heraclius, Heracleon, and Michael Balbus, point out that that manufactory was still thriving up to the conquest of the Arabs in 870.

Another large brick-field was found in the island of Gozo, in 1728. All the ware recovered from the place, together with the local Collection of the Commendatore Felix de Savasse, were sold to the Museum of Lyons, where they are now preserved.

A great number of rude jars made of coarse and gritty clay found in some of the Maltese tombs are certainly the production of early local fabric. They are often accompanied with autonomous Maltese Phœnician and Greek coins, which refer those wares to the high antiquity of the early settlements of those colonists in our islands.

6. The first tools used in the art of pottery were horns, pieces of wood and metal, but more especially the thumb, the fingers, and the nails of the potter, who modelled with the hand his ware to rude and unsymmetrical forms. This work did not require any high degree of skill in the potter.

Many of the ancient vases found in Malta are very apparently the rude production of this primitive art of modelling.

To meet the expediency of reproducing in a rapid and cheap way for popular use, especially small terra-cotta ware, the art of moulding the copies by pressing the clay-paste in a cast, or in counter-sunk impressions of terra-cotta or stone, was next resorted to.

In our Collections are preserved several fragments of those primitive terra-cotta moulds.

(1) Avanzi di alcuni edifici scoperti in Malta, l'anno 1768.

The invention of the potter's wheel and lathe, still in common use with our potters, which by spinning round the paste enables him to give it all combinations of oval, spherical, conical and cylindrical forms, was a wonderful stride in the advance of fictile art.

The wares thus spun with the lathe became more polished in fabric, symmetrical and proportional in form, elegant and artistic in taste.

The invention of the potter's wheel was attributed to a Scythian philosopher; but the Athenians claimed it for Corœbus, the Corinthians for Hyperbius and for Doedalus himself, and other Greek rival states contended, likewise, the honour of the invention.

The potter's wheel and lathe were in full activity in Egypt, in Assyria, in Greece, in Rome, in the isles of the Greek Archipelago, and also in the islands of Malta.

A great many amphoræ and jar-shaped wares of Maltese type were spun with the wheel: it is difficult to understand that they were imported from abroad for the wants of our islands, as they are manufactured of local material to particular local models.

7. As all the ancient clay wares are found in tombs, it may appear that they were originally destined for the dead; but that was only a secondary purpose they served.

The first endeavours of the potter's early industry were the manufacture of terra-cotta ware adapted to the wants and commodities of every-day life.

The great diversity of the uses to which clay-wares were destined, of course, produced a great variety in their forms and dimensions.

The ancient potters manufactured large casks several feet high, for the storage of food and liquids; jars, for the labourer to water the cattle and the gardens; buckets and jugs, for the water-carrier to raise the water of the well; pails, for the milkman; dishes, plates, pitchers and mugs, drinking-cups and bowls, and water bottles to serve viands, wine and other liquids at the table; pots and pans, for the cook; amphoræ, for the poulterer and the butcher to preserve plucked geese, salted meat and fish.

Besides culinary purposes and table service, the potter provided vases for the toilet and the bath; receptacles, for the spinner to hold his flax in and reel it out; spindles, for the weaver; crucibles, for the smelterer and the chemist to use in metallurgical, chemical and medicinal manipulations; casts, for the sculptor to mould statues of gods; utensils, for religious libations, for lustral water, and for sacrifices in the temples; studs for dresses, beads for ornaments, and toys and dolls for children.

The ancient potters, also, supplied bricks, roof-tiles, floor-dice, imbrices for building; rain-gutters and pipes, for aqueducts, drainage, etc.

Thus, all kinds of ware required for domestic uses, for religious rites, and for civil purposes, were provided by the Ceramic art.

8. In the islands of Malta, early colonized by Phœnicians, Greeks, and Romans, are found a great many specimens of the unrefined and unpolished wares, evidently of local fabric, adapted for culinary and other domestic purposes of common usage.

Though abundantly mixed with Greek and Roman forms, the commonest earthenware gathered from our tombs is Phœnician in style, resembling the Egyptian type of fabric in shape, dimension, and general characters, spun with the wheel into symmetrical proportions, and made true to a conventional capacity.

Wares of this style are at once detected by a simpler form, by a general egg-shaped body, by shortness of neck and narrowness of mouth, by small ear-shaped handles, and by the absence of a foot.

This Phœnico-Egyptian type of fabric in our islands did not, apparently, cease or change for many centuries, even during the stay of the Greeks and of the Romans.

It is well known that the Phœnicians, a nation of navigating traders, did not improve their pottery; and that the Egyptians, during their independence, were led by national taste to work chiefly in metals and gems, of which they were abundantly supplied, until they commenced to bear the artistic influence of their Greek and subsequent Roman masters.

Wares of the above mentioned epoch and type recovered from our tombs are,

generally, of a whitish or yellowish passing to stone-colour, of a gray ashy paste very common in our islands.

Some of these wares bear simple decorations of annular stripes, joined occasionally by hatched lines, friezes and wreaths round the collar and the shoulders, in red, deep yellow, green, and black hues.

A device or potter's stamp is often impressed within a small circular depression, commonly under, and sometimes over, one of the handles.

The object of this stamping was often to indicate the measure of capacity of the vessel : in the Greek vases very frequently it pointed out the name of the eponymous magistrate of the town, and the date.

An illustration of these potters' stamps is still desirable.

Besides symmetrical ware, modelled by the aid of the wheel, many hand made jars and jugs of the same local fabric rudely modelled and executed, of grayish coarse clay, are met with in the Maltese tombs, which wares were seemingly manufactured for the poorer classes.

9. Undoubtedly, in the earliest times of Egypt and other Oriental countries, and of Greece and Rome, fictile crockery and other wares of the nature and class described were indiscriminately used by persons of wealth as well as by common people, at their meals as well as for all domestic purposes.

In the long run, the potter's industry gradually improved the art by enabling him to give an artistic taste and due proportions, *garbo* or grace, and net profile to his wares.

The first traces of refinement appear to have had their beginning in Egypt. Imitated by the Etruscans, the art advanced to a high degree by the taste of the Greeks, who in Asia Minor were placed in contact with the magnificent luxury of Oriental monarchies.

Finer and harder clay was chosen for polished wares, which required a more careful baking. The mixture of other substances gave a vitreous and lustrous glaze to vases of a pale-red, vermillion, pale-yellow, brown, or black ground.

The correctness of form, the fineness of paste, the smoothness of varnish, gained the greatest reputation to these vases, which still furnish the best models for imitation in the *beaux-arts*.

The addition of decorations, separately modelled with the hand or moulded by casts, and then glued or slipped on the vases of a thin consistency, while still wet; the painting of bold subjects and composition over the external surface, brought the art to perfection.

10. Decorated and painted vases were first discovered in Volterra, Tarquinii, Perugia, Orvieto, Viterbo, Corinto, and other places in ancient Etruria ; hence, they were called Etruscan by Dempster and his followers, who deemed all painted vases to belong to Etruscan art and fabric.

On the authority of Martial, who highly praised Aretine wares, others thought these vases to have come from Arezzo manufactories.

Later discoveries, however, of similar refined and painted vases, with more correct designs, elegant forms and lustrous glaze, in Athens, Corinth, Argo, Megara, and other localities in the Greek mainland and Archipelago, pointed out very distinctly another class of painted vases, styled Greek after Winckelman. These vases, indeed, are all of purely Greek forms, and the subjects represented on their exterior surface all belong to Greek mythology.

These two classes of painted vases are widely different from one another : Champollion Figeac noted the following differential characters.

The Etruscan vases, generally of a pale-yellow or reddish paste and of a rather rude make, are without lustre.

The figures painted on them are black ; whether of heroes or of men, they are generally characterized by an informal drawing in outline with hardly any expression of muscles ; by slender and long arms, hanging along the shanks ; by tall parallel legs ; by oval heads ornamented with plaited tresses of hair, and faces terminating in a pointed chin, wearing long beard in the figures of men ; by a stiff position, and hard treatment in the folds of the garments.

The Etruscan gods offer no difference in their attire, and are only distinguishable by their peculiar attributes and symbols; their *genii* are armed with long wings.

The second Etruscan style shows an improvement upon the first; the figures in the third Etruscan style betray the influence of Greek art in the efforts of imitation of Greek vases, with which they are often confounded.

Etruscan vases, moreover, in comparison with Greek wares, are rather rare.

The Greek vases are made of a yellow or red ochre, mixed with viscous and lustrous substances.

They are painted black inside; the form of their body is generally conical or globular, with a slender and elegant neck and foot; the position of their handles and other members give, generally, an artistic appearance to all Greek vases.

The subjects, whether mythological or heroical or historical, in some Greek vases are black like *silhouettes* on a yellow or terra-cotta ground: these are the *vasi neri*, bearing the oldest mythological traditions, and often inscriptions in the archaic forms of the Greek letters.

Other Greek vases are all over painted black externally, except the figures which retain the terra-cotta colour of the ground: these are the *vasi gialli* of a later epoch.

The first attempts of the Greeks to improve their style were of course rude; but endowed naturally with a keen feeling for the sublime and beautiful, they improved their art considerably after Phidias, Myron, and Polycletus, and brought it to perfection after the models of Lysippus and Praxiteles.

11. It has been proved difficult to define the ages and duration of the various Greek styles of polished and painted vases.

Birch (1) remarked that some of the archaic forms began with Hellenic culture, about nine or ten centuries B. C., contemporarily with the invention of the art of coinage.

Gerard (2), as the probable age of the oldest refined style, assigned the date between B. C. 444 and 404; and to the finest painted style, the age between B. C. 404 and 300.

Kramer (3) ascribed to the oldest style the age between B. C. 577 and 457; the age between B. C. 457 and 417, to the vases of the hardest style; to those of the finest style, the age between B. C. 417 and 377.

12. Clay vases of the polished class were not manufactured to store large quantities of provisions, as their cost was wonderfully high.

However, wares of great luxury were employed by the wealthy Greeks and Romans in their entertainments, even though exceedingly porous and difficult to be cleaned internally.

Amidst the wealth and pageant of a Greek and Roman colony flourishing in the islands of Malta, during the last period of the Roman Republic and the first period of the Empire, articles of such luxury were also to be found. Cicero (4) states that a certain "Diodorus Melitensis his friend, a man of learning of nobility and wealth, possessed several Thericlean goblets, made by the hand of Mentor in the most exquisite style." Thericles, a highly renowned potter in the time of Aristophanes, made his wares of a peculiar black clay: all vases in imitation of his style were called Thericlean.

The Roman orator accuses Verres, prætor of the province of Sicily then including the island of Malta, of having attempted to rob Diodorus of these precious vases.

Tyrrhenian, Panathenaic, and Apulian vases were, generally, used for house ornamentation, and for the decoration of shrines in Greece and Rome. They present a principal carefully drawn subject in the front-side, and some carelessly drawn figures on the back, which, as D'Harconville observed, was destined to be placed against the walls of houses and shrines.

One of the noblest uses, to which painted and highly decorated vases were meant,

(1) Ancient Pottery, part II ch. III.

(3) Handbuch, §§ 75, 2.

(2) Antike Bildwerke, § 143.

(4) In Verrem, V-

was their distribution as prizes called *athla* to the victors in athletic sports, and for excellence in music.

Friezes, columns, capitals, corbels, spouts, and other architectural members and decorations in clay, were also introduced with the wonderful artistic progress of architecture in temples and palaces.

13. After flourishing for several centuries, the decadence of Ceramic in Greece seems to have commenced with the conquests of Alexander the Great in Asia Minor, about B. C. 334. As vases of precious metals and gems began then to be used, earthen wares gradually fell into disuse till they were almost entirely superseded by works in metal, about one century B. C.

As it had occurred in Greece, the conquests of the Roman Republic and the consequent increase of wealth accrued, brought into Rome the same change and luxury : vessels of bronze and of precious metals superseded articles of pottery in many uses, for which they were formerly deemed sufficient.

In the days of the Emperor Augustus, fictile vases became rarities in Rome. Persius (1) sarcastically stated that "gold had driven away the vessels of Numa, the urns of the Vestals, and the Etruscan ware from the temples."

In the time of the Emperor Domitian, we are informed by Juvenal (2), "it was a reproach to dine off earthenware."

Glass cups were, then, in common use, even by the poor.

This disuse of articles of pottery in Rome and Greece is not, however, to be understood as entire disregard of wares of very common usage; but simply as an indication of the falling off of the potter's art.

The employment of homely clay-ware for warming and other manifold domestic wants must have continued in every age; nor, it appears, to have been entirely overcome by that of magnificent metal and gem plate-service, made use of in the luxurious entertainments of the well-to-do.

Indeed, numerous Greek and Roman clay jars, jugs, cups and other vessels answering the daily common wants of domestic life, are still found in foreign and in the Maltese tombs of the Imperial epoch.

14. The decorated wares painted with mythological subjects, found in Malta and preserved in the Museum of the Public Library and in private Collections, are all Greek *vasi neri* and *vasi gialli*. They belong to the flourishing Roman period of our islands, before and shortly after the introduction of Christianity.

The scenes painted in black figures on a large bowl called *oxybaphon* represent horses in full speed, and warriors armed with spears and shields.

On another *oxybaphon* is painted in yellow figures the capture of Midas, according to De Witte (3).

On others, belonging to the third class of Millingen's (4) division of painted vessels, are represented dances of Sileni, Satyrs, Nymphs, and other Dionysiacal scenes.

On a jar of the shape of *hydria* is represented Aphrodites on the waves, between her two favourites Mercury and Neptune.

Indeterminate subjects are drawn on a black ground in two flower vases "*pelikes*" and other decorated vessels.

In the same collection of the Public Library we possess several *lekitos* and *chytrai*, cruets and cups, covered entirely with a black glaze. This style is believed by Birch (5) to be characteristic of the pottery of the best Greek period, and to have become thoroughly prevalent as the use of vase-painting decayed.

Besides these articles, we possess several fragments of other unpainted vases bearing figures of animals, friezes, and other decorations in relief, hand-modelled or moulded in imitation of metal ware, an art introduced later on in southern Italy.

(1) Sat. II, 60.

(2) Lib. III, 168.

(3) Bull., 1842, p. 43.

(4) Vases Grecs, Introd. p. v.

(5) Ancient Pottery, part IV, ch. V.

In the Collection of Antiquities at Saqqaja, the fragment of a terra-cotta matrix or master-mould is preserved, which evidently served for moulding decorations. It is apparently the piece of a die, which arranged with other pieces formed a pattern of a decoration to be adapted to the sides of a bowl or other convex-shaped vessel. The piece preserved bears a stamp with Roman letters.

II.

Classification, Illustrations and Descriptions of the articles of Pottery found in the ancient tombs of Malta.

15. For the purposes of illustration and description of the articles of ancient pottery of Malta, we could not follow the scientific classification based either on the relative ages of the different styles, or the technical division based on the nature, fineness, and colour of the paste employed: the different systems of classification proposed on these bases offer many variations owing to circumstances of place, quality and nature of clay, and peculiarities of fabric. Wares of the same kind and shape, employed in the same usages, were made of different paste.

The colour of the ware would be an easy guide for distinction; but it would, likewise, separate wares destined for the same use, and group together vases intended for widely different service.

A classification based on the presence of a foot, or the number of handles, will be open to the same objection of including wares of different characters and dimensions in one class.

Panofka suggested a classification based on the identification of shapes.

Similarity in the general characters of form, size, and capacity, points out generally identical destination of service, as to each ware was necessarily given the form and capacity adapted to the use for which it was intended.

Hence, in the following description, for simplicity sake, the articles of ancient pottery commonly found in Malta are, in regard to their shape, grouped in the following different classes, agreeably to the different uses for which they were commonly employed.

1st Group: jars and jar-shaped wares.

In this group are included all earthen casks of various dimensions, employed in the conveyance of imports and exports, and in the storage of provisions, of eatables and liquids, in the cellar and in the pantry.

2nd Group: jugs, ewers and bottle-shaped wares.

All kinds of vessels employed in conveying liquids for immediate use at table, at the toilet and for the bath.

3rd Group: bowls and cup-shaped vessels.

Wares employed in mixing wine and water at meals, and as drinking vessels.

4th Group: plates, pans and pot-shaped wares.

All kinds of kitchen ware, employed by the cook to prepare eatables, and serve them at meals.

5th Group: decorative vases, lamps, statuettes, masks, etc.

The drawings from the specimens were prepared by Mr. G. Calì of the Lyceum, and chromo-lithographed by Mr. W. Griggs of Hanover Street, London.



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1st GROUP.

Casks and Jars.

16. The largest pieces of wares, commonly collected from the Maltese ancient tombs, belong to this group.

They are, generally, thick and strong-walled casks, with elated capacious body, wide mouthed, with or without neck and handles, used for transporting and storing large and small provisions of food and liquids.

The principal forms of these wares are illustrated in *Plate I*, from specimens preserved in the Museum of the Public Library and in other private Collections.

Nos. 1, 2 and 4 represent the Greek *pithos* or Roman *dolium*, and its diminutive the *doliolum*.

The *dolium* is a large earthen cask, essentially of a globular body slightly elongated towards the lower extremity, with a short neck, wide gaping mouth armed with flat lips inclined slightly upwards to keep in the provisions, especially liquids, and to allow them to be easily drawn out. The largest specimens found are, commonly, about 5 ft. high.

The ware is generally of a yellow or stone gray colour outside, covered with a glaze coating inside.

The large *dolia* were used for storing supplies of cereals, beans, dried figs, dates, grapes, olives and other fruits, salt-fish and meat, wine, oil, honey, vinegar and other liquids.

Too large to be fashioned upon the wheel of the potter, these large casks were hand-modelled to the requisite form and dimension by the *doliarii*, and baked by a slow heat.

The casks of this kind destined to preserve wines, which improved by fermentation, were even girded with lead or iron hoops around, to keep their body tighter.

Being handleless and too weighty to be removed from one place to another, these jars were sunk one half or two thirds in the sand forming the floor of the cellar.

The *doliolum*, usually employed for the preservation of small supplies, had its place in the pantry. It is, generally, provided with two lateral ears to be easily carried.

Another form of these large casks is the Roman *diota*, furnished with two strong handles joining the shoulders and neck, and a flat base (fig. 3).

No. 4 shows a barrel-shaped *doliolum* to be laid down horizontally: it is provided with a small orifice for the flow of the liquid, and two side handles in the middle of the body to admit of easy transportation with a cord and pole by two carriers.



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17. The next jar-ware of importance and of more common use for the storage of viands and liquids was the *amphora*, a jar essentially armed with two side-ears for conveyance by hand, or to be hung on a cord and a pole when transported to distant places. The generic Greek appellation of *amphora* is derived from *amphiphero*, viz: "to carry about."

There is a great variety of these two-handled jars, which were very extensively used for commercial and domestic purposes in the ancient world.

The specific designation of *amphora* seems to have been retained for tall-sized jars, having an egg-shaped, or pyriform, or conical tapering body, provided with a collarette or with a cylindrical neck of various height, and with a moderately wide mouth to allow an easy and copious flow of the contents, which mouth was usually sealed with a saucer, or a conical cover with a boss at the top.

The height of these jars is, commonly, variable from 2 ft. and a few inches to 4 ft. They are of a light-yellow or gray clay, and are still used in the Barbary States and in our islands, called *garra taz-zejt*, oil-jars.

It appears that the *amphoræ* have been employed from a very early period as the principal casks for the exportation and importation of goods. The Orientals used them in conveying tributes of incense, asphalt, and coins.

In domestic service, they were chiefly used for preserving oil, honey, dried fruits, and wine which improved by keeping after being decanted from the *dolia*.

The smallness of diameter of the body compared with the tallness of these jars enabled them to contain a quantity of provision, and to occupy a small space.

The Egyptian *amphora*, unlike the later Greek homonymous jar, being generally apodal or without base, was stuck in the sandy ground of the cellar, or set into a stand, the *incitega*, or laid against the corners of the pantry.

The Panathenaic and the Tyrrhenian *amphoræ* have all a tapering extremity like the Egyptian, and only differ in the thinness of form and the width of the mouth. They are found in the ancient Greek countries, and wherever Greek settlements and commerce extended.

The Dionysiacal and Nolan *amphoræ* are characterized by long handles, which are very tall and vertical in those of Nolan fabric, and by the presence of a flat foot.

Nos. 5 and 6 in *Plate I* represent the type of the slender conical Egyptian amphora, with a small neck, a moderate mouth and expanded lip, two small strong lateral vertical ear-shaped handles on the body, and tapering extremity.

Nos. 9 and 10 are types of amphora of lesser capacity.

Nos. 7 and 8 in *Plate I*, No. 11 in *Plate II* are the forms of the elated egg-shaped amphora, most commonly found in the Maltese tombs, ending superiorly with a short collar, inferiorly in a rounded extremity, and armed with two strong handles on the body. This form may be considered a modification of the Egyptian type, a peculiar production of local fabric.

The handles of one of the Maltese amphoræ, preserved in the Public Library, bears the stamp EROS; that of another, CHALUM; others bear different potters' marks.

On the handles of about two hundred and sixty of these jars, discovered at Marsa in 1768, Greek letters and marks were stamped (1).

No. 12 *Plate II* is an elegant cylindrical amphora, with a funnel-shaped neck and mouth, and two vertical convex handles rising from the body to the shoulders of the jar.

Nos. 13 and 14 are spindle-shaped, with long handles from the shoulders to the neck.

Nos. 15, 16, 17, 18, 19 are different types of elongated conical top-shaped and pyriform amphora, of an elegant and later style. They are easily distinguished by a slender oval body, long cylindrical neck, two tall vertical handles reaching from the shoulders to nearly the rimmed lip of a wide mouth, and a pointed, or knobbed, or truncated lower extremity.

The elegant forms of these jars record the Rhodian, the Candian, and the Thasian amphoræ, used for the conveyance of staple viands of Greek trade, which jars came into fashion at the time of the brisk commerce in the Mediterranean carried by the island of Rhodes, and other Greek States and islands, according to Birch, about B. C. 300 years.



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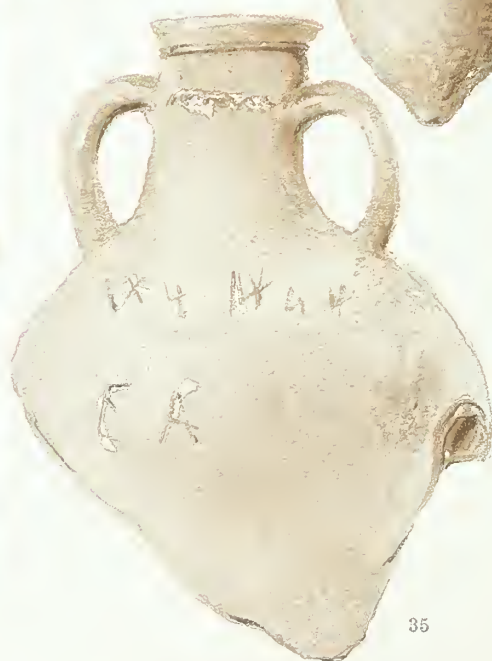
18. *Plate III*, Nos. 20, 21, 22, 24, 25 are the forms of portable amphoræ of smaller dimensions, with strong annular handles joining the shoulders and the neck, with a tapering extremity, or a truncated base like the Bacchic amphora.

Nos. 23, 27, 28, 29, *Plate III*, and No. 30 *Plate IV*, are elegant forms of smaller portable amphoræ, with a slender conical or pyriform body, tall neck, narrow mouth, long handles from the shoulders to near the lips of the mouth, and pointed extremity. Rich (1) has identified this jar with the Roman *orca* mentioned by Horace (2), employed in preserving pickled-fish.

One of the specimens in the Public Library, No. 28, found at Gozo in 1854, bears the Greek name of the Greek potter SOTER, stamped on the handle.

(1) Dictionary of Roman Antiquities.

(2) Sat. II, 4, 66.



19. *Plate IV*, Nos. 31, 32, 33 are different forms of cylindrical jars of the same caliber throughout, with two small strong vertical or horizontal ear-shaped handles on the body, with a flat base, or a tapering or ovoid extremity often with a boss on the top.

Very probably, Nos. 31 and 32 were used for keeping wine decanted from the *dolla*, and were hung within the chimney that the wine might get a natural flavour resembling that of Marseilles, according to Martial (1).

Nos. 34, 35, and 37 are fragments of two similar casks; No. 35 bears Phœnician characters on the shoulder, and No. 37 a Greek stamp of the above mentioned potter SOTER.

No. 36 is a specimen of the numerous twisted handles of *amphoræ*, preserved in the Collection of the Public Library.





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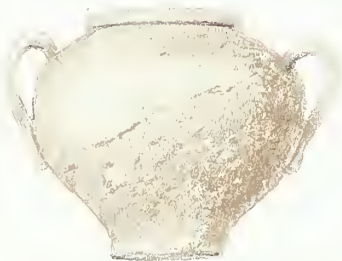
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In *Plate V*, from No. 1 to 10, are illustrated the principal specimens of jars of smaller capacity and of a quite different shape from the amphora, most commonly found in our ancient tombs. These jars called *stamnos* are still of common use in Greece, and bear still the same old name.

The shape of the *stamnos* is that of a globular or ovoid jar with elated shoulders, a simple collarette instead of a neck, two small ear-shaped generally vertical handles on the body, a saucer-like lid, a circular stand or a truncated base. This ware was employed chiefly in keeping small supplies of honey, fruit-preserve, and sweet-meats.

In our Græco-Roman tombs, the *stamnos* were very commonly employed as cinerary urns, for the preservation of human ashes and charred bones after cremation.

Some of our *stamnos* are of refined and polished red clay. No. 11, of red-salmon hue, from the Collection of Mr. Giorgio de' Conti Sant Fournier, bears impressed on the concave part of the lid the Latin words SEX. M. F.,—Sextus Marci Filius,—whose ashes are still in that urn.

Another *stamnos* is recorded in the Museum of Comm. Abela, bearing the Greek words, one over the other, KAKKEIOS KAIKELIA, containing the ashes of Cæcilia daughter of Cassius. This, as well as other similar urns, was found outside the ancient capital by Abela in 1645 (1).



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2nd GROUP.

Jugs.

21. Portable and handy wares of a certain dimension in the form of jugs, destined to convey and to pour liquids for immediate use, are described in this group, and illustrated in *Plate VI*.

These wares may be separated in four divisions :

The *lageniform*, pitchers and buckets of moderate size, commonly employed in drawing and conveying water from wells and fountains ;

The *oinochæ*, ewer and mug-shaped single-handled jugs, used to convey and pour wine for use at table;

The *aryballos*, purse-shaped jugs, with a long and narrow neck, a small orifice for mouth, one single handle, employed in carrying oil and other liquids at the sports and the bath, and water for a journey ;

The *ampulla*, bottle-shaped jugs, with a handless small slender body, commonly used for table and toilet service.

The *lagena* and *lageniform*-jugs are earthen vessels with a full swelling oblong or globular body, a conical or cylindrical stout neck, wide mouth, two strong ear-shaped lateral handles on the shoulders, or uniting the shoulders and neck, and a truncated base or a foot to stand on.

Drawings 1, 2, and 3 represent the common specimens of ancient Maltese *lagena*, made of coarse and gritty clay and of rude fabric.

The small *lagenæ* Nos. 5, 6, 7, 8, 9, 11, 12, are of a different more or less gourd-forms. These kinds of *lagena* are still extensively used in Malta and are called *zîr* in the vernacular, as also in the East: they serve as *situlae* or buckets to raise water from the well, by slinging the jug with a rope tied to the handles.

Nos. 4, 10, 13, 14, and 15 are drawings of specimens of more elegant and refined *lagena*, ornamented with bands all round the neck and shoulders, with scrolls and friezes.

It appears that anciently some of these jugs containing wine were set beside the guests at table, as we are informed by Horace (1).

Nos. 16, 17, and 18 represent other Egyptian forms of the *lagena*. No. 16 shows a bellied body armed with a high convex handle passing over a wide mouth, uniting the opposite rims of the lip. Nos. 17 and 18 are provided with a small pipe for the flow of water: it is the Maltese *dorga* and the Arabic *bezzulah*, still used in Malta and Barbary.

The specimens in the Public Library of the different *lagenæ* illustrated are mostly unpolished pottery of Egyptian type, though some exhibit the improvement and refinement of their Hellenic successors.



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22. An elegant form of the lagena is the *hydria*, *Plate VII*.

These wares, generally of a refined fabric, have an oval compressed body, short neck, wide mouth with an expanded lip, a pair of small horizontal lateral handles on the shoulders, a long vertical riband-like handle uniting the shoulder and neck, and a foot. These are *i vasi a tre maniche* of the Italians.

These jugs were principally intended for conveying water. The vertical handle made it easier to dip the jug into the water tank, and to lift it up and carry it on the top of the head: the lateral handles helped to balance it.

Birch (1) reproduces the interesting scene painted on a jug of this description in the British Museum, representing four females, each carrying a hydria over head full of water drawn at the fountain of Callirhoe.

The *hydria* was, also, often employed as a voting urn, or as a vase from which the choice of the dicasts were drawn by lot.

This jug has been identified by the name *hydria* inscribed on a ware of this form, which Polyxenes had let fall in going out of Troy to draw water from a fountain.

The figures in No. 1 are terra-cotta colour on black ground, after the second Greek style. Those in front represent Aphrodites and her son, carried in the air by a sail blown up by the wind and guided by a flying dove. Of her two favorite gods, Mercury with the caduceus is on her right, and Neptune with the trident on her left. Floral ornamentation and scrolls decorate the space over the shoulders, and fill the rest on the black ground of the vase. The lip is girded by ovuli and tongue decorations, common ornaments observed on vases of all periods.

On the ground of No. 2 are five Nymphs, attired in the same style: two bearing willow-canisters with flowers, one a mirror, another holding a veil, and a fifth one holding an alabastron. The rest ornamented with flowers and scrolls as above.

On the front of No. 3, Venus and Cupid are again represented.

No. 4 is a very elegant small black hydria, with a reeded body.

Nos. 5 and 6 are of a later form of hydria, having shoulders and body more rounded off, a shorter neck than in the earlier style, and cylindrical handles. The two vases are painted black, with yellow or terra-cotta bands round the lower extremity, the neck and the lip. Dennis has identified this form with the *calpis*.



23. The ewer-shaped single-handled true jugs are different forms of the Greek *oinochæ*, the wine-jug represented by the modern decanter or claret-jug: *Plate VIII*.

The *oinochæ*, Nos. 1 to 8, is marked by a swollen body, a neck of different size, a wide spouted mouth resembling a trefoil leaf, one handle rising from the shoulder to the rim of the mouth, and a mere round moulding or bead at the base instead of a foot.

These jugs were usually dipped into the *craters* to draw mixed wine and water, to be served round to the guests at the table by a youth called *oinochoos*.

Most of the specimens found in Malta are of various forms of refined red or black paste.

Nos. 1, 2, 3, 6, 7, are drawings of the ancient ewers of this form preserved in the Museums of the Public Library and of Saqqaja.

Nos. 4 and 6 have a fluted or reeded body and shoulders.

No. 9, probably, represents the *epichysis*, so called from its bill-shaped spout.

Nos. 8 and 10 to 20 show the *olpe*, differing from the *oinochæ* by its round rimmed mouth deprived of a spout or beak, employed especially in holding milk, oil, wine and water. The *olpe* was originally a leathern-jug, and the form it assumed is intermediate between that of the *oinochæ* and the *lekytos*.

Some of our specimens are of black refined paste; others of yellowish clay and rude fabric.

No. 21 represents the Roman *capis*, an elegant small wine-jug, with a slender elongated body, tall neck and handle, a round mouth, and a small foot. In the early Roman ages this earthen jug was in common domestic use; but as luxury increased and vases were made of a more costly material, the earthen *capis* was retained only for religious libations.

The forms of the *capis*, the *capedo*, the *simpulum*, and other minor religious utensils are found struck on coins and medals of persons holding religious dignities.

The specimens in the Public Library are of black polished paste.

Nos. 22 to 26 represent, probably, the *prochoos*, a later variety of the *oinochæ*, with a more slender oval elongated body, a round or bill-shaped mouth, and one tall Nolan handle.



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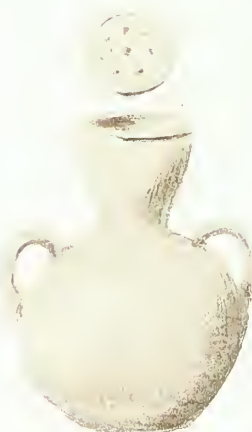
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24. The bottle-shaped jugs, illustrated in *Plate IX*, are characterized by a strong walled globose body, a narrow neck ending in a cup-like mouth, one handle joining the shoulder and neck, or two or more handles on the inflated belly, and a truncated or flat circular base. Those found in our tombs are, generally, unpolished ware.

The double-handled were, generally, water-bottles, commonly placed by the Romans under the table upon a cylindrical stand, or suspended in the air to cool the liquid for drinking.

Nos. 1, 2, 3 and 4 are the drawings of specimens of the double-handled bottle-shaped jugs, found in our islands and preserved in the Public Library, the Greek *bombylios*, probably the Roman *gutturium*. They were so named from the gurgling sound, which the water makes in dripping out of the mouth through the holes of a small sift, separating internally the neck from the body, as shown in No. 1.

This jug of early Greek epoch, still in common use, retains the same name by the natives of Greece and is called *bomblu* in Malta.

No. 2 exhibits a specimen with three necks and orifices; No. 3 is a cruet of three *bombylios* united together, of which one only is open-mouthed.

Nos. 5 to 13 represent the single-handled bottle-jug called *aryballos* by the Greeks and *vaso a palla* by the Italians, with a purse-shaped body somewhat compressed in the lower extremity, a cup-shaped mouth, a generally tall neck, one ear-ring uniting the shoulder and neck, a small circular stand or a truncated base.

The *aryballos* is found among vases of the earliest style, and was ordinarily destined to convey oil to the bath together with the *strigil*. It was employed, also, as wine and water flask in journeys, on which occasions it was suspended by a thong behind the shoulders of the traveller. The hunter carried it in his knapsack, and the fisherman among his traps.



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25. Drawings in *Plate X* show the various forms of the specimens of the Greek *lekitos*, the Roman *lecytus* an oil-cruet, which differed from the aryballos by a tall slender elegant generally ovoidal body, a long narrow neck ending in a deep cup-like mouth with a small orifice, and by a tall handle and a foot.

Nos. 1, 2, 3, 4 are the black varieties with terra-cotta colour decorations of the large lekitos.

According to Dennis, the lekitoi with shoulders slightly convex and a broad base are of an earlier period, and those with compressed shoulders and smaller base belong to a later style.

The common use of the lekitos was to hold oil for medicaments, to feed the lamps, and to anoint the body in the gymnastic sports, for which purpose it was carried by a strap hanging from the wrist. It was, also, used in pouring ointments on the dead during the act of cremation.

Other lekitoi of smaller size and ornamented, as Nos. 5, 6, 7, were employed as perfume vases for toilet service.

These jugs are, generally, of refined and polished paste, richly decorated. The figures in *Plate X*, No. 9 excepted, are drawn from specimens recovered from our ancient tombs.

No. 9 bears in relief the effigy of St. Mennas, martyred in Alexandria in the persecution of Galerius Maximianus, about the beginning of the 4th century. It was presented to the Public Library by Mr. Greville J. Chester, in February 1882.



26. In *Plate XI*, from Nos. 1 to 21 are drawn the forms of handleless bottle-jugs, characterized by an oblong or an inflated bladder-like body, often similar to the spindle of the weaver, and by a slender tall neck.

Nos. 1 to 4 represent the *ampulla*, a cruet which served choice wine after having been labelled, according to Pliny (1).

Nos. 5 to 19 are the phial-shapes of the Roman *guttus*, furnished often with an orifice $\frac{1}{8}$ of an inch in diameter, to let the oil fall by drops in lubricating the edge of the *strigil*, or the sacred victims during sacrifice, and in libations; and of the *unguentarium*, a vessel employed in holding ointments and perfumes to be poured on the corpse during cremation.

Nos. 20 and 21 are the Greek *alabastroi* or scent and cosmetics bottles, made of alabaster, or onyx, or other precious stone. Those in the Public Library are of alabaster.

These slender vessels were formerly considered and called *lachrymatories* or tear-bottles, because they were erroneously believed to have served for collecting the tears of the *præfice*, women hired as mourners in funereal processions.

Nos. 22 to 27 represent vessels evidently manufactured by the potters as pieces of curiosity for decoration and the service of the toilet, as their form and dimension do not render them fit for other domestic purposes. These vessels were, generally, called *askoi*, as some of them show an imitation of the primitive wine-bags made of a goat-skin, the orifice of which tied with a tong was between the hind legs sewn up to the neck.

Some *askoi* are often shaped like a gourd, surmounted by figures of animals.

Nos. 23, 24, 25, 27 show different styles of *askoi*.

No. 26 exhibits a specimen moulded in the form of a *pithecus* seated on his groins, and stretching the lower jaw of its wide open mouth.

(1) Epist. IV, 30., Svetonius, in Domitianum.



3rd GROUP.

Bowls and cup-shaped vessels.

27. Vases in the shape of bowls and cups, destined to prepare and serve liquids at table during meals and as drinking-vessels, are illustrated in *Plates XII and XIII*.

The Greeks and the Romans, ordinarily, made use of mixed wine and water at table, for which purpose they employed large bowls, deep in proportion to their width.

The drink thus prepared was drawn out for use with the oinochoë or other jugs dipped into the large bowls, and the liquid drawn was poured out for immediate drink into the *pocula*, smaller vessels of the cup and goblet shape.

The more capacious bowls, which served for mixing wine and water, were the Greek *oxybaphoi* or Roman *craters*, broad, deep, and round-bottomed bowls, with two horizontal handles nearer the base, or two vertical handles higher up, and a foot : *Plate XII*.

The taste of the potters gave to the oxybaphon different forms and sizes, from those of the gigantic public ones down to those used in domestic and social life.

At meal times, the oxybaphon was conveyed in the triclinium and placed on a stand in the middle of the dining hall, out of which the *pincerna* or cup-bearer filled the jug and replenished the cups handed to the guests.

These vases were made, generally, of refined and polished paste, richly painted and decorated.

Nos. 1, 2, 3, 4, and 5, are the drawings of five oxybaphoi, found in a tomb near Saura Hospital outside the ancient capital of Malta, under the foundations of a house, the property of the late canon Grimani, and now preserved in the Public Library.

In No. 1, the figures are black on a terra-cotta ground, after the earliest Greek style : they represent warriors armed with spears and shields, riding horses at full speed, and charioteers.

The figures on No. 2 are reddish brown on a black ground, after the second Greek style. De Witte (1) deems that the scene on this vase represents the capture of Midas, the King of Phrygia, whose ears were turned into those of an ass by Apollo. The principal figures are the old tailed Silenus, the warden of Bacchus, in an intoxicated state; two Satyrs crowned with wreaths of flowers; and the nice nymph Egle.

The figures in the three other vases represent Bacchanalian scenes, and dances of Satyrs and Nymphs.

(1) Bull., 1842, p. 43.



28. The various forms of the *pocula* or cups and goblets in the local Collections are illustrated in *Plate XIII*. They are of refined clay, and generally decorated.

Nos. 1 and 2 are the Greek *kyathos* and the Roman *simpulum*, a small wide open-mouthed cup with or without a stem, and with one vertical or horizontal handle well adapted for allowing the dipping of this kind of cups into the mixed liquid as a ladle, and filling the goblets of the guests.

Nos. 3 and 4 represent the Greek *skyphos* or the Roman *scyphus*, a conical deep wine-goblet, capable of holding a great measure of liquid, armed with two straight horizontal or vertical handles near the rim, and a short stem. No. 3 is decorated with an owl in red on a black ground. This vessel was the kind of the drinking cup ascribed to Hercules, and commonly used at convivial parties.

The more elegant *kantharos*, the drinking cup of Bacchus, was distinguished from the *skyphos* by having vertical handles stretching from over the rim down to near the base.

According to Dennis, the specimens drawn in this plate are of an earlier period than those with incurved higher handles.

No. 5 is the *rhyton*, a very peculiar baseless cup with a horn-like body, terminating in the fore part with a narrow pipe to let a small jet of liquid flow out, or very often in a small head of an animal.

Cups of the *rhyton* kind, which were very frequently made of glass, were provided with a handle for suspension: they could not be set down without entirely drinking the contents.

No. 6 is an invalid feeding cup, like those at present in use.

Nos. 7 to 20 are drawings of the forms of earthen bowls and cups of different paste and colour, collected in great number from the Maltese tombs.





29. The forms of the Greek *kylix* or Roman *calix*, the most celebrated Roman goblet, are represented in *Plate XIV* by Nos. 21 to 28. They are flat, shallow, and wide drinking vessels of red paste, with two lateral horizontal handles, and a short foot.

The calixes provided with handles rising above the rim of the bowl and curved inward, and with a short stem, are of the latest period.

When not in actual use, these vessels were hung up on pegs by one of the handles.

30. The specimens of kitchen and table ware are illustrated by Nos. 1 to 20.

The general Greek appellations of the different sorts of this ware, are: *diskos*, for dishes and large plates; *pinakion*, for common plate-pieces; *phiale*, for saucers; *chytrós*, for pots.

Nos. 1 to 7 are drawings of various specimens of *diskos*, *pinakion* and *phiale* in the Museum of the Public Library: they are broad open shallow handleless ware, with large brim, and without a stem, represented by the modern dishes and plates.

These vases were used alike for cooking and for handing roast-meat, water-fowl, and other eatables to the guests, without being deposited on the table.

Nos. 8 and 9 are, probably, the Roman *patina* and its diminutive *patella*, a bowl-shaped dish for cooking and serving up ragouts, stews, and such eatables dressed with gravy.

The *patera* was a kind of common saucer, somewhat deeper, employed more especially for sacrificial purposes in pouring wine over the head of the victim, and for other religious libations.

No. 10 is the *catinus*, a wider and deeper dish than the *discus*, employed in cooking and serving up poultry, lobsters, fish, and vegetables.

Nos. 11, 12, 13, probably represent the *pinax*, a flat circular plate upon a stand or a tall stem.

The *lekane*, represented by Nos. 14, 15 and 16, is a tureen-shaped ware with two lateral horizontal or curved handles on the rim, a convex cover having a knob on the top to enable its removal, and a short stem.

The *lekanes* were used for holding soup, sweets, and other delicacies.

Nos. 17, 18, 19, 20 are drawings, probably, representing the *pixis*. These wares, similar to our sugar-basins, are distinguishable by an elegant bowl-like body, provided with two high vertical Nolan handles, a small lid armed with a stud, and a moulded base: those of smaller size may have been employed by Ladies as toilet wares, to keep their knitting material, their jewels, and other gold articles of personal ornament.



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4th GROUP.

Pans and Pot-shaped wares.

31. *Plate XV*, Nos. 21, 22, 23 represent the *caccabus*, an earthen cooking-pot, and the *æneum* made of bronze or tinned iron: they were kettles to be placed on the fire upon a trivet, for boiling water, meat, vegetables, and for other like culinary purposes.

The *sartago*, Nos. 24, 25 and 26, was a kitchen utensil in the shape of a deep dish with a long handle, resembling the common frying pan.

5th GROUP.

Decorative vases, Lamps etc.

32. In this group are included decorative vases, lamps, masks and all other earthen articles commonly found in our ancient tombs, which evidently were not destined for culinary table service.

Plate XV, Nos. 1, 2, 3, 4, 5 represent elegant painted vases, which may have only answered decorative purposes.

No. 1 is a Greek vase of a light reddish clay, remarkable for its beauty and elegance, and for the mystery of its original destination. Its form is that of a jug, 1 ft. 4 in. high, ornamented with bands of a deep red, provided with a foot and with two vertical handles rising from the shoulders to the rim of a cylindrical neck, each handle decorated with a Greek bearded mask on the ear, shown in the right side of No. 1.

In front, on the upper portion of the body, a shallow crater projects forward, bearing two small receptacles towards its sides.

With the exception of a little break under the left handle, the vase is in perfect preservation.

The destination of this vase has been the subject of much controversy: it was compared to a funereal bilychnis; the crater was deemed to be the bowl to contain the oil, and the receptacles in its sides two burners to receive the wicks. This is evidently a groundless interpretation, as the vase has neither the form, nor the members of a lamp: the crater is too shallow to contain sufficient oil to feed the thick wicks, supposed to fit the two receptacles which are too wide to hold a wick. Moreover, these receptacles have no communication whatever, either with the crater or with the large internal cavity of the vessel supposed to contain the oil.

The most apparent explanation seems that this was a flower-vase: the jug served to contain the water to feed a large bouquet held in its upper wide aperture; the crater and the two receptacles, to receive loose flowers.

No. 2 is a smaller flower-vase.

Nos. 3 and 4 resemble *pelike*, decorated with black male figures on a terra-cotta ground. They are from tombs at Cyrene, and were presented to the Museum of the Public Library by Mr. F. S. H. Werry, Vice-Consul at Bengasi, in 1854.

No. 5 is an elegant vase, with a fluted body entirely covered with a black varnish.

33. In the following plates are illustrated the various forms of lamps found in our ancient Pagan Tombs and Christian Cemeteries.

The invention of lamps was claimed by the Egyptians, who held in their religious lore that the first lamp made of clay was produced by Vulcan, fed with oil by Minerva, and lit by Prometheus.

The use of earthen lamps from Egypt passed very early to the Greeks who called them *lychnis*, and to the Romans who called them *lucerna* and substituted them for candles, and to all Eastern countries.

Herodotus records the feast of the lamps in Egypt; and Pherekrates mentions their use in Greece in the age of Alexander the Great.

Bronze lamps were subsequently introduced, at a much later epoch.

None of the early refined lamps of artistic style, resembling those of the ages of Herodotus and Pherekrates, are extant in any of the Museums of Europe. The earliest refined clay lamps, at present collected, may be of the last days of the Roman Republic and of the age of Augustus. Many belong to the first five centuries of the Christian Era.

Ancient clay lamps are found in Egypt, in Athens and other Greek countries, in Italy, in Asia Minor, in Africa, and very commonly in the Maltese Pagan Tombs and Christian Catacombs.

The essential parts of the simplest lamps are: the *crater* or bowl to contain the oil, and the *myxus* or *nyxos* the nozzle through which protruded the *ellyphnium* or wick.

The wick was made either of tow, *stuppea*; or of the pith of a rush, a *scirpus*; or of the coarse fibres of flax, of papyrus, of amaranth.

The commonest Maltese lamps are of this rudimentary form, made of coarse gray clay.

An improvement in these primeval lamps was the curving inward of the upper rim of the crater, to prevent the spilling of the liquid.

Besides these simple common lamps, others are found of refined clay of a lustrous red or black colour, furnished with a lateral *ansa* or handle, and with a *discus* or upper saucer sealing the bowl.

In the middle of the discus these lamps have the *infundibulum*, a hole to pour in the oil, plugged with a movable stopper. At the side of the discus, often, another hole is added for the needle to trim the wick.

Perfumed oil was often burnt in refined lamps.

The *limbus* or border of the discus of such lamps is, generally, decorated with floral ornaments, palm-branches, gems and crosses; and its concave surface adorned with pagan devices and mythological subjects, or the monogram of Christ and other Christian symbols, in relief.

The more simple decorations point out an earlier and better style.

The more common ancient lamps are made in the form of a horse-shoe, or of a bowl, or saucer, or a boat; others are elliptical, or circular in form. They were generally manufactured in moulds.

A onenozzle lamp was called *lucerna monolychnis*; lamps with two or more nozzles were called *bilychnis* or *dinyxos*, *trinyxos*, *polimyxos*.

From the various uses to which they were fitted, lamps were also distinguished as *lucernæ cubiculares*, *tricliniæ*, *balneares*, *sepulchrales*, according as they were used in the bed or dining rooms, the bath, or the sepulchres.

The lamps for the bed or dining rooms were very often *lucernæ pensiles*, hanging from the ceiling by a chain.

Very often they were suspended to a *lychnuchus*, a lamp-holder or candle-stick; commonly they were placed upon a clay-stand.

The sepulchral lamps in our Catacombs were located in holes excavated in the walls, often fastened with a spike.

The *lanterna* was a glass case employed to protect the light of the lucerna from draughts, and for the convenience of carrying it from one place to another.

In *Plates XVI, XVII, XVIII, XIX* are the illustrations of the principal forms of lamps found in Malta, preserved in the Public Library and in several private Collections.



34. *Plate XVI*, Nos. 1 and 2 show the primitive and most common lamps of baked clay. Their rudimentary form resembles a scallop shell with one or two nozzles.

Some of these proto-punic lamps were lately collected from tombs of about 3000 years ago: their form is certainly much earlier than that of the præ-Roman lamps.

These primitive lamps, slightly changed in size, called now *mosbieh* by the natives and supplied by local fabric, are still in common use in the villages of Malta and Gozo. They are placed on the flat top of a purse-shaped stand provided with a handle, called *mnarah*, hollow within to receive the lamp when there is a draught.

Nos. 3 and 4 are black lamps of a later date, with a rim curved inward to prevent the spilling of oil, and a beaked spout to receive the pith of a rush or a thick wick. No. 4 is provided with a narrow little ring in the middle of the crater, for the chain of suspension.

Nos. 5, 6, 7, and 8 are bowl-shaped lamps, in which the early addition of a covering discus is apparent: they belong to an epoch of transition. The upper surface of No. 8 is decorated with three circular rows of bosses.

No. 9 is a refined Roman bilychnis of reddish gray clay; within two concentric circles in the discus bears in relief the figure of Jupiter grasping a sheaf of thunderbolts and sceptre, and that of his favourite bird, the eagle. Two elegant lateral scrolls join the discus to the nozzles.

No. 10, from Comm. Abela's Collection, bears the figure of Victory on a high pedestal, brandishing a sword, surrounded by a border ornamented with circles and inscribed squares and with squares and inscribed circles, alternately.

No. 11 of red clay, from the late Mr. F. They's Collection, represents the figure of a youthful winged Bacchus, grasping a bunch of grapes, within two concentric circles.

12: ΚΛΣΣΙΑ.

No. 12, a red clay lamp, bearing the figure of a woman on a pedestal carrying and embracing a youth, within a border decorated like No. 10.

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Plate XVII, No. 13 is a black lamp on which is relieved the figure of Hercules with a club in the left hand, within a border girded with beads, semicircles, and studs.

N^o. 13: ITΣ () o

No. 14, from Comm. Abela's Collection, bears a nice figure of Minerva helmeted and armed with spear and shield, within two concentric circles. Two elegant scrolls unite the limbus to the nozzle.

No. 15, of red clay, represents a warrior upon a biga, within a border adorned with spears.

N^o. 1-P

No. 16 is a nice red-blackish lamp, on which is represented a gladiator, or a soldier armed with dagger and a shield within two concentric circles.

N^o. Y

No. 17, of red clay, bears the bust, probably of an eponymous magistrate, within two concentric circles.

N^o. CIVNIXAC.

No. 18 is a red lamp bearing a *lorica* in the middle of the discus, bounded by a border decorated with bisected lozenges.

No. 19 is a very elegant black Roman lamp in a very good state of preservation. In the concave surface of the discus is relieved a male bust covered with a peculiar cap; the border is decorated with concentric circles and hearts.

35. The series of our Christian lamps includes the following principal forms :

No. 20, a gray-clay boat-shaped lamp, ornamented with palm-branches in the border.

N^o. ⊕

No. 21, a red lamp with a palm-tree in the middle of the discus, surrounded by a decorated border.

No. 22, from Comm. Abela's Collection, is an interesting Christian lamp bearing the figure of Abraham with his right hand holding a sword and raised in the act of sacrificing Isaac, who is kneeling down on the left side. A ram is observed on the right. Border decorated with hearts and crosses.

No. 23, a red lamp bearing a dolphin to the left in the middle of the discus, within a border adorned with concentric circles: from the Collection of the late Mr. F. They.

No. 24, a red lamp with a dolphin to the left in the middle, within a border ornamented with palm-leaves. From the same Collection.

25



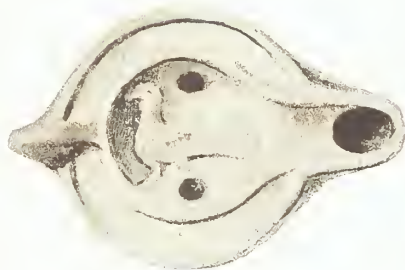
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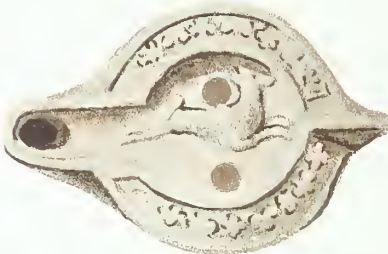
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Plate XVIII, No. 25, a dull-reddish lamp with the figure of a fish to the right, within the discus. The decoration of the border is worn out.

No. 26, a red-clay lamp with a fish to the right, within a border decorated with fleurettes and leaves.

No. 27, a red-clay lamp with the figure of a peacock to the right, surrounded by a border decorated with fishes.

No. 28, a red-clay lamp with the figure of a dove to the right. The decorations on the border are worn out.

No. 29, a red-clay lamp with a running stag to the left, within a border ornamented with flowers and squares.

No. 30, a red-clay lamp with a running stag to the left, within a border decorated with flowers, gems, and hearts. From the Collection of the late Mr. They.

No. 31, a red-clay lamp with the figure of a dormant lion to the right, within a border decorated with concentric circles and triangles. From the same Collection.

No. 32, a red-clay lamp with a running dog to the left, within a border decorated with triangles.

13. ✠.

No. 33, a red-clay lamp with a running dog to the left, within two concentric circles. From Mr. They's Collection.

No. 34, a red-clay lamp showing a two-handled chalice in the middle, with a border decorated with fleurettes.

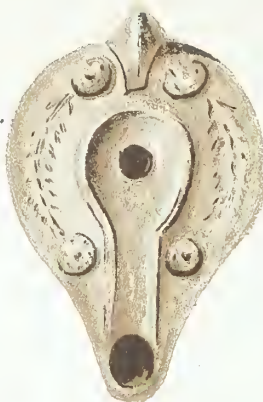
No. 35, a very elegant red-clay lamp, bearing a two-handled chalice with two doves on its brim, within a border decorated with hearts and triangles. From Mr. They's Collection.

No. 36, a red-clay lamp with the figure of a man; the decorations in the border are worn out.

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Plate XIX, No. 37, a red-clay lamp ornamented with a rose in the middle, and two branches of palm on the border.

No. 38, a red-clay lamp with a border ornamented with palm-branches and fleurettes.

Nos. 39 and 40, two red-clay lamps with a border decorated with buds.

No. 41, a nice red-clay lamp bearing the *Chrisma* or monogram of Christ, within a border ornamented with buds and triangles.

Pl. Two concentric circles.

No. 42, a red-clay lamp bearing the monogram of Christ with the loop of **Ϟ** to the right, within a border nicely decorated with fleurettes and squares

Nos. 43, 44, 45, 46 and 47 ornamented with Greek, Latin, and gemmed crosses, and surrounded with decorated borders.

Lamps bearing the symbols of the fish, palm, and cross are considered by De Rossi to belong to the 4th and 5th centuries. Those with the monogram of Christ and gemmed crosses, he inclines to refer to the 6th century.

No. 48, a nice lamp bearing a winged lion over a *corona muralis* within an even border, from Baron Von Tucker's Collection.



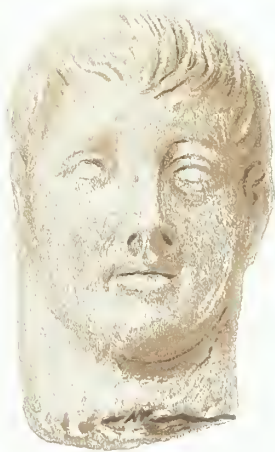
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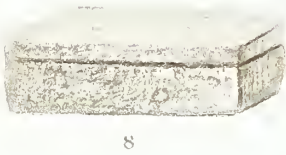
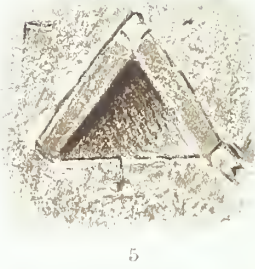
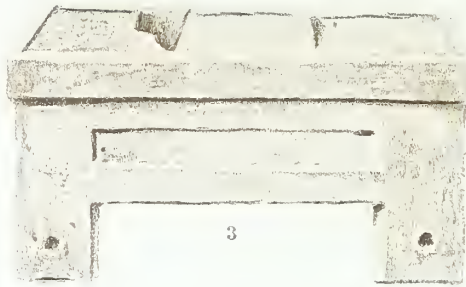
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36. In *Plate XX* are illustrated the terra-cotta masks preserved in our local Collections.

No. 1 is a nicely modelled mask, smaller than life-size, representing a face with a long beard ornamented with little rings like a necklace. It is deemed to represent the face of Eshmun, related to the Cabirian worship in Malta. This relic, belongs to the ruins of Hagar-Qim.

No. 2 shows a female mask and head, recovered from the several decorative pieces of a Roman Villa near S. Paul Milqghi, in 1879.

The other seven drawings represent masks found in Roman tombs in my own time, in Malta and Gozo.



37. In *Plate XXI* are the drawings of some of the various sarcophagi, met with in the ancient tombs of Malta and Gozo.

No. 1 is an illustration of a red-clay sarcophagus, discovered in Ghar-Barca in 1797.

It is very nearly 5 ft. long, tapering in breadth from 1 ft. 11 in. to 2 $\frac{1}{2}$ in. The greatest circumference across the breast is 5 ft.; the least, 3 ft.; its internal depth is about 1 ft. 6 in.

On the lid is a gracefully modelled human figure in relief: a round beardless face, soft eyes not deeply sunk under slight and gentle eyebrows, and two modest prominences on the breast, indicate that it was the coffin of a female lady. The net profile of the whole face, forehead, eyes, nose, mouth, and ears, and the toes of the feet show beauty and precision of work.

No. 2 is the drawing of another sarcophagus once in the Museo S. Giacomo of Comm. Abela, discovered near the Catacomb of Sta. Venera in 1624, the particulars of which discovery are given in his "Descrittione di Malta."

This coffin was of the same material and of the same workman-ship as the preceding one, the figure modelled on the lid with open eyes and plaited hair is likewise that of a female.

The discovery of several other sarcophagi of the same form and model is reported by Canon Agius and Mons. Bres, but where they are at present preserved we have no notice.

No. 3 is another red-clay plain and undecorated sarcophagus, recovered from a tomb-cave in Ghar-Barca in 1797, now in the Library Museum.

Its length is 5 ft. 6 in.; width 2 ft. 6 in.

Three clay-slabs formed its cover.

At the bottom of this sarcophagus, towards the extremity in which the feet were placed, in each corner a hole is observed, very likely intended for introducing the perfumes in the coffin.

Nos. 4, 5 and 6 show another particular shape of sarcophagi, built of large tiles, found in piazza S. Francesco at Gozo, during the explorations of 1892-93.

No. 7, two *dolia* used as a sarcophagus, one for the upper extremity and another for the lower extremity of the corpse: sepulchral receptacles of this kind were discovered in executing the extension of the Great Harbour at Marsa, towards the year 1862.

Nos. 8 and 9 are the illustrations of several smaller clay coffins in the form of chests, furnished with a lid and containing ashes and cremated bones, found at Gozo during the same explorations.



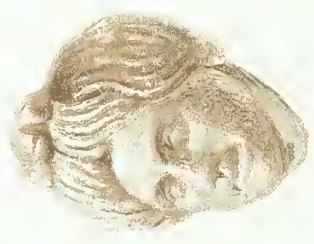
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38. The Roman *sigillaria* or statuettes in the Collection of the Public Library are, generally, hollow within, having a hole on the back to admit of their being hung on the walls of the tombs or breast of the dead. These were the votive gifts offered to the deceased by pious parents and relatives.

Plate XXII, No. 1 is a brown fleshy colour clay figure all over glazed, showing Astarte, the titular divinity stamped on the Phœnician autonomous coins of Melita. This statuette was found among the ruins of Hagar-Qim, in 1839.

Nos. 2 and 3 were recovered from tombs.

Nos. 4 and 5 are porcelain sepulchral Egyptian Shab-ti or Shab-shab, with green varnish and inscribed all over with hieroglyphics.

These *figurines*, resembling a mummy set upright upon a plint were met with in several of the Maltese tombs: according to the Egyptian Ritual, they represent the *Manes* of the deceased. The figures are entirely enveloped in bandages, from which only the hands emerge. They wear the *namms* or wig over head, and a bearded chin.

The hieroglyphics traced round the body record the name of the deceased, and the sixth chapter of the Ritual.

Birch (1) states that two or three types of these *figurines* were always ready for sale in the market.

No. 6 is the drawing of a brass lamp, bearing Phœnician letters on its tube, in the possession of the late Count Ciantar.

No. 7 is the spout of a fountain.

(1) Ancient Pottery, p, I, ch. II.



39. The specimens of glass vessels preserved in the Museum of the Public Library are illustrated in *Plate XXIII*.

No. 1 is a large elegant *amphora*, in a very good state of preservation. A note appended to it records that it was recovered from the ruins of the temple of Juno, on the shore of the promontory of St. Angelo, towards Calcara creek.

No. 2 is a large cinerary urn, discovered amongst an array of other fictile vases in a large Græco-Roman tomb, Sda. Wairinga, Gozo, about the year 1800.

Nos. 3, 4, 5 are other glass *amphoræ* in a good state of preservation, recovered from ancient tombs around the Rabat, Malta.

Nos. 6 and 7 are nice specimens of *rhyton*, collected from the same localities: No. 7 is preserved in the Collection of the Very Rev. Dean Vassallo.

Nos. 8 to 16 present several forms of *unguentaria* of different sizes.

Nos. 17 to 23 are different specimens of *ampulla*.

Nos. 24 to 31 represent the several specimens of cups and goblets; No. 32, a saucer.

40. The series of illustrations given completes the description of the principal articles of Ancient Pottery, the furniture found in the Pagan Tombs and Christian Cemeteries in the Islands of Malta.

Besides pottery, marble statues and busts and architectural remains, inscriptions and coins, and several articles of brass are preserved in the Museums of the Public Library and Saqqaja.

But principally, most noteworthy are, perhaps, the remains of mosaic pavements of different kinds.

In several places of the ancient capital have been discovered, at different times, extensive remains of a coarse sort of floor made of shards of broken tiles and pieces of marble well compacted together in a bed of mortar, the *opus signinum* of the Romans.

In 1860 and 1863, considerable portions of flooring of monochrome mosaic, commonly red colour were found under the foundations of houses in Bir-il-liun, belonging to the Episcopal Seminary, and of the hospital of Santo Spirito.

More interesting are the remains of polichrome floorings of different designs, discovered in the same place and at 'Mtarfa, between 1830 and 1858, showing patterns of *pavimenta sectilia*, *tessellata* and *vermiculata*, with pictorial effect.

Comm. Abela (1) records several baths with mosaic pavements of this sort near Ghayn-Hammem and Deyr-handul, found in his time. Count Ciantar mentions others found in 1720 near the ancient capital, in 1729 at Marsa, and in 1768 on the promontory of Kortin.

Bali De Stadl wrote a monograph on another bath, with a mosaic pavement richly ornamented with figures of reptiles and fishes, discovered at the little Marsa, in 1729.

Deserving, however, of a summary description are the mosaic pavements in the Pompeian style, very richly decorated and inlaid with mosaic pictures recording "i bei tempi dell'arte". They formed part of the Senatorial palace discovered in 1881, and are still in a pretty good state of preservation in the Museum of Saqqaja.

The floor of the *impluvium*, a rectangle of 22 ft. \times 21 ft., is of a white ground mosaic, ornamented with two large red bands as borders. In the middle is pictured a large bowl, on the brim of which are sitting two doves reflecting their shade on the surface of the water, like the one recovered from the Villa Adriana at Tivoli, which is believed to be the mosaic of Pergamo mentioned by Pliny.

The borders of the picture are surrounded by a spiral of black and white mosaic, and by a large meander of gray, green, red and yellow pieces.

Round the impluvium runs a *peristyle*, 40 ft. long and 38 ft. wide, supported by sixteen columns, and decorated by a white ground mosaic like the impluvium. Black and white meanders gird the bases of the columns, and wreaths of flowers decorate the inter-columnar spaces.

To the right of the peristyle are several mosaic floors.

The middle one, a square of 21 ft. side, is paved with green black and white lozenges, bordered on the sides by a wide meander green red yellow and white, and by a spiral band white and black.

The largest aula, 30 ft. by 38 ft., has a floor similar to that of the middle one. An apse on one of the sides of this chamber, 14 ft. by 16 ft., is ornamented in the middle with a picture, 2 ft. by 2 ft. 1 in., exhibiting a naked erect male figure, feet and hands tied with cord, a lion's skin and a club at his feet; a female figure on the right is engaged in binding the hands of the central figure; and another female figure on the left holds a pair of scissors in one hand and the beard of the central figure in the other, apparently cutting his beard. The drapery is very elegant and its folds well arranged; the bright colours and shades, and the whole composition is exceedingly well grouped and executed.

The picture, evidently, represents one of the episodes of Hercules, very probably the sale of him by Mercury to the Lydian Queen Omphale, as an atonement for having killed Iphitus the son of the King of Æchalia.

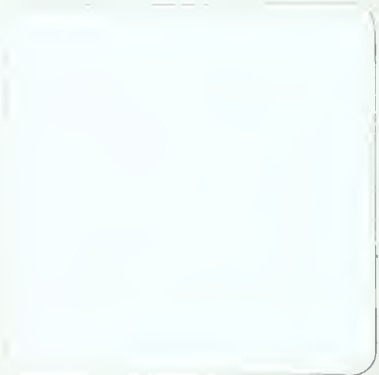
(1) Malta Illustrata, lib. I, not. III e IV.

The borders of the picture are girded by a large wreath of flowers and fruits, interrupted by masks at the corners and in the middle of the sides, all of very elegant execution.

The third floor, 21 by 13 ft., is composed of triangular pieces, black and white, ornamented with masks at the side.

The mosaic of the fourth floor, which is a square of 35 ft. side, was found all deranged, except one picture in the centre, 1 ft. 2 in. by 2 ft., representing a young man with curly hair, bearing a bunch of grapes and a pomegranate, a dove flying towards the grapes and a duck on the left side of the picture. This mosaic very probably represents either Bacchus or Autumn.

THE END.



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